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Let us hoe close to the line. We are in accord that Art, because of its educational value, should be free. The choice lies—to make it absolutely free, as proposed by the League, with little hope of success; or to make it virtually free by the \$100 limit, as desired by the picture painter.

A great deal of important matter on foreign subjects is crowded out and must be left to the October number.



With the Rembrandt Tercentenary a flood of Rembrandt literature has come on the market. An interesting example of what not to write is given by the well-known German author, Richard Muther, a critic of established reputation, who, nevertheless, in his historical researches, seems to go a-haying. In a book entitled "Rembrandt, Ein Künstlerleben," he cites many things which must have escaped the researches of such reliable biographers as Vosmaer, Bode, Michel and Neumann. Thus Muther

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tells us that Rembrandt was the first "free" artist, in that he did not work on "orders" as "the other painters of his time" did. But it is known that "the other painters of his time" were as "free" as Rembrandt, and also that the great master executed many "orders" for guilds and private persons.

According to Muther, Rembrandt looked down from the hill where his father's mill stood, over the fields, while pantheistic thoughts filled his brain. And the author boldly proclaims Spinoza as his inspirer. He does not, however, substantiate this assertion by enumerating any paintings by Rembrandt in which these pantheistic thoughts prevail. Further on Rembrandt is called a "rococo painter." Was ever a painter farther removed from the "rococo style" than Rembrandt?

The author lays much stress on Rembrandt's private life. According to Muther Rembrandt threw himself, as soon as he was settled in Amsterdam, into a whirlpool of libertinism. Many of his etchings must show this in the coarsest manner. He painted the Susanna subjects when after the death of Saskia "his mind was filled only with fleshly lusts." In one of the paintings at Berlin, dated 1647, the author finds even "Lustmordstimmung." Muther accuses him that he forgot about this time to introduce interesting light effects in his portraits, that he drank much wine, and squandered his substance in debauchery. He became so poor that nothing was left him but an old brown cloak. In this costume he etched, to console himself, Saint Franciscus of Assisi, who, to serve God, gave away all his possessions, and the shrewd, penetrating author discovers that at this time Rembrandt, for the same reason, turned his back on all human vanity. Still not altogether, for instead of the copious wine cup, now came the gin bottle. Rembrandt became the butt of gamins, according to Muther, who claims that Sandrart, Rembrandt's contemporary, "saw the master with staring eyes swagger past the junkshops of the poor quarter."

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To cap the climax our author thus defends the dissatisfaction where-with the famous "Nightwatch," or "Corporalship of Banning Cock," was received by the militia company which had ordered it. Says Muther: "It was unheard of that Rembrandt brought only two persons as stars with calcium effect before the footlights—the captain and the lieutenant, a parrot and a canary bird."

Such a pungent, colorful and effective description of the world's masterpiece surely proclaims Muther's essay as an interesting acquisition to art literature.

\* \* \*

The most interesting place in Leipzig for booklovers is the establishment of the bookdealer and antiquarian, Karl W. Hiersemann. On a recent visit I saw a few of his new publications which are of surpassing interest.

The Rembrandt Tercentenary has attracted renewed attention to the 17th century Dutch Masters, and a new publication, entitled "JOSEPH VERMEER VAN DELFT UND KAREL FABRITIUS," is in line. Karel Fabritius was a pupil of Rembrandt, and the teacher of Vermeer and, therefore, unites the two great masters of that school. Thirty-nine authentic works of Fabritius and of Vermeer van Delft are reproduced for this work by photogravure process (plate size 20 x 15 inches). The publication appears in four parts, whereof the first has just come from the press, and it costs, with half-leather portfolio, 500 mark.

The most important work on modern Dutch painting is entitled "JOSEPH ISRAELS UND SEINE KUNST." It is a complete work in leather portfolio,

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containing fifty photogravure reproductions of the master's most famous paintings (plate size 20 x 15 inches). The price of this complete work, with text by the well-known Dutch author and artist, Jan Veth, is 700 mark.

I must notice, further, a work that will soon follow the way of its companion publication, which, soon after its completion, rose from the publishing price of 400 mark to 1,600 mark. This is the work on "ANCIENT ORIENTAL CARPETS," and is a continuation of ORIENTAL CARPETS which was published in 1892-1896, by the Austrian Imperial Museum of Vienna. I refer to the advertisement on page 318 for particulars of this important publication.

It must be noticed that the duty of 20 per cent. must be added to the publisher's price for private buyers in this country. Museums and libraries purchasing the work are exempt from payment of this duty. THE COLLECTOR AND ART CRITIC Co. has been appointed agents for the United States for all the Hiersemann publications, and orders can be sent direct to this office.

The firm of Karl W. Hiersemann offers also at present two interesting manuscripts for sale. One is the original manuscript of Ludwig von Beethoven's Sonate, op. 53 (Waldstein-Sonate), covering 32 pages, entirely written by the Master's hand. The price of this manuscript is 44,000 mark. The other is a manuscript from the 9th or 10th century, on parchment, the BREVIARIUM BENEDICTINUM COMPLETUM, price 23,500 mark. It consists of 241 leaves and comes from a Benedictine Cloister of South Germany. Dr. Hugo Riemann, Professor of the History of Music at the Leipzig University, an authority in Musical Bibliography, has written an extensive scientific description of this manuscript.

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A visit to the new art rooms in Paris of the firm E. Le Roy & Co., at No. 9 Rue Scribe, revealed recently some remarkably interesting and valuable paintings. There was one of the finest Daubigny's in existence, a sunset with coast view, a cottage in the middle distance and fisher folk climbing the dunes. There is a broad sweep of ocean, all painted with the assurance and breeziness which marked the artist in this class of his work. A large Ziem, representing the Campanili and San Marco is a revelry of color, held in more refined restraint than was the artist's wont.

Three Corots show the different times of day in true tints and atmospheric nuances. "Morning" is the title of a composition, wherein a woman is leading a cow, that has the matinal freshness and clearness of sky and greens; "Noon" is full of the animation of a number of harvesters, binding the sheaves; while "Night" has his well-known man in a boat on a placid pond. The example of Charles Jacques, "Shepherd Guarding His Flock," is important, as is a wood interior by Diaz.

An early example by Joseph Israels is prized highly by M. Le Roy, as in color, sentiment and drawing it is the finest product of this artist's earlier method.



An important sale of prints has taken place at Leipzig, where the collection of C. G. Boermer came under the hammer. It will be seen that the prices are far in advance of any that have ever been paid. The principal numbers were:

Dürer: "Adam and Eve" .....	\$2,275
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